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*Dégénérescence.* Par MAX NORDAU. Paris, 1894. 2 vols. pp. 429, 566.

This work is dedicated to Lombroso, who is called "*un des plus superbes apparitions intellectuelles du siècle.*" None of the followers of Morel have traced degeneracy in literature. Some of the current literary modes are forms of intellectual decomposition. *Fin de siècle* is not *fin du race*, but the crepuscule or twilight of the people, and suggests the approach of a chiliastic terror, like that when the first thousand years of Christendom was passed. The *fin de siècle* French boy passing a prison where his rich father was confined for the fifth time for fraud, called it papa's lycée. The *fin de siècle* police captain has a cigar and card case made out of an assassin's tanned hide. Horrible Kate Greenaway children, Zola, Ibsen, Nietzsche, Wagner, Tolstoi's Kreutzer Sonata, Paul Verlaine, the symbolists, Maeterlinck, Sarah Bernhardt, sensations unknown to the masses,—all these are degenerative stigmata. Schopenhauer and Hartmann, graphomaniacs with incapacity to act; absence of good judgment and sound common sense, excessive impressionability, a passion for useless baubles, retinal defect, dynamogenic eccentricities, hysterical giggling, precocious adolescence and old age, jactation, mystic presentiments, pre-raphaelism, æstheticism, the salvation armies of Egidy and Tolstoi, Wagner with his delusions of persecution, the neo-Catholics, to whom Parsival is a religious service,—all these things initiate hysterical people into delicious sensations, and cause idiotic ladies to roll up their eyes and cry charming, ravishing. Hypnotism, the "fourth dimension" speculations, spiritism, psychic researchers, animal magnetism, revelation of Isis, the Ethopées of M. Péladan, the idiotic echolalia of the Belgian poet, Maurice Maeterlinck, who, like Walt Whitman, was a fool, but yet a genius, — these are described as parodies of mysticisms.

The second volume is devoted to egotism and the phobias which arise from it, its self-consciousness, Gautier, Flaubert; Mendès with his theory of "sonorities;" Bourget and the "decadents;" Metesch, the delirious philosopher Baudelaire, and Ibsen, who has become a sort of popular poet laureate, as Voltaire and Victor Hugo were. Ibsen's clientele consists of women badly married, or who feel themselves not understood, are vacuous in soul and without occupation; but he is no more their friend than is Sachez-Masach, or Zola, whose realism shows us types more fit for criminal law than for the lunacy commission; the veritists, the "young German" school, William Morris, Leopardi, Lenon, Karl Marx, Karl Bleibtreu, pessimists, and most Hegelism,—all these are degenerate. The twentieth century will be better. All these morbidities will perish, and the way to effect the cure is by the cult of unselfishness. The German "alliance of men against immorality" is to grow. On the whole, the work comes nearer drawing a line between Semites and non-Semites than any book we have ever read. Israel is still the chosen people and all others are degenerate.

*Unsoundness of Mind in its Legal and Medical Considerations.* By J. W. HUME WILLIAMS, of the Middle Temple, Barrister at Law, London. New York, 1892, pp. 179.

When Beccaria said: "The happiest of all nations is that in which the laws have not become a science," he hit the present state of the question of legal medicine. Common sense still needs to be heard from in determining mental unsoundness and fixing the degrees of responsibility. This should not become a purely legal question, at